

contents at a glance

about the author **v**
foreword **ix**
preface **xi**
acknowledgments **xiii**

Part I On the Job Editing Techniques 1

chapter **1 What Every Editor Should Know Before a Shoot 3**
chapter **2 Editing to the Beat with Efficiency 21**
chapter **3 Accelerating the Editing Process 55**

Part II Achieving Popular Industry Effects 73

chapter **4 Popular Dramatic Effects 75**
chapter **5 Creating Dynamic Text and Effects with Apple Motion 119**
chapter **6 Using Photoshop with Final Cut Pro 149**
chapter **7 Flexibility with LiveType 169**

Part III Bringing It All Together 193

chapter **8 Getting the Audio Right 195**
chapter **9 Keeping Your Media Organized 221**
chapter **10 Transcoding and Outputting 245**
appendix **What's on the DVD 273**
pro glossary **277**
end-user license agreement **287**
index 291

contents

about the author **v**

foreword **ix**

preface **xi**

acknowledgments **xiii**

Part I On The Job Editing Techniques **1**

chapter 1 What Every Editor Should Know Before a Shoot **3**



SAMPLE TEXT

System Requirements	4
Configure the Mouse.	4
The Mac OS X Menu Bar	5
The Mac OS X Toolbar	5
Navigational Window Views in Finder.	6
Deactivating the Mac OS X Exposé	6
Multiple User Desktops in OS X.	9
Adjusting audio monitoring levels	9
Changing the Mac OS X System Preferences.	9
Adjusting dock settings.	10
Final Cut Pro Hardware Settings.	10
Final Cut Pro Audio/Video Settings	10
Summary tab	10
Sequence Presets and the Open Format Timeline feature.	12
Capture Presets	12
Device Control Preset Editor	12
A/V Devices tab	14



Creating an easy setup	14
Audio Sample Rates	16
Previewing your video	17
Fix Poor-Quality QuickTime Movies	17
Q&A	19

chapter 2 Editing to the Beat with Efficiency 21



Utilizing the Slug Generator and the Replace Edit Function	22
Trimming Tools	27
Using the Slip tool in the Timeline	27
Understanding handles	29
Adjusting edit points	29
Timeline Editing	33
Navigating the Timeline	34
Navigating with the arrow keys	34
Track Labels	34
Thumbnail displays in the Timeline	35
Storyboard editing	36
Displaying audio waveforms	38
Timeline editing symbols	38
Moving Clips	39
Moving clips using the numerical keyboard	40
Rearranging clips (swap edit)	40
Through edits with the Blade tool	41
Final Cut Pro Transitions	41
Working with Text	43
Keying text over background video	43
Adjusting the Controls tab parameters	45

Interaction between the Controls tab and the Canvas window.	45
Using Boris Title 3D	46
Adding Multiple Transitions Simultaneously	47
Customizing the Interface for Efficiency	48
Adding shortcut buttons to the interface	49
Customizing window layouts	50
Q&A	52

chapter 3 Accelerating the Editing Process 55



Methods of Deletion	56
Performing a Lift Delete	56
Performing a Ripple Delete	56
Closing a Gap with Three-Point Editing	57
Performing a Fit to Fill Edit.	58
Backtimimg a Clip	60
A Quick way to Solo a Sequence Clip	60
Disabling Single Clips	62
Sharing Clips Between Sequences	62
Nesting Sequences for Organization and Render Advantages	63
Creating a Static Region in the Timeline	64
Determining If You Have Already Used a Clip	64
Locating a Recent Clip	65
Searching for Media in a Massive Timeline	66
Fixing Shaky Shots with SmoothCam.	68
Q&A	71



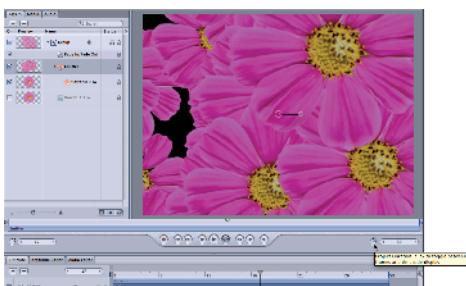
Part II Achieving Popular Industry Effects 73

chapter 4 Popular Dramatic Effects 75



Unlimited Real-Time Settings	76
Render status	76
Creating the Pleasantville effect	78
The Ken Burns effect	81
Achieving the film look with video	88
The moving filmstrip effect	89
Shake Up Your Transitions	96
Creating your own gradient wipes	97
Using filters as transitions	98
White flash transitions for effect	100
Luma Keying	102
Utilizing Alpha Mattes	104
Adjusting the title in Viewer	106
Accessing Apple Motion templates in Final Cut Pro	108
Creating marker durations to designate an area in a sequence	109
The Time Remap tool and the alternative to using it	109
Playing a clip in reverse	113
Using specialized characters	114
Q&A	117

chapter 5 Creating Dynamic Text and Effects with Apple Motion 119



Integration with Final Cut Pro	121
Adding Some Flare to a Commercial	121
Sending the project to Motion.	121
Creating and designing text objects.	123
Applying and tweaking behaviors.	130
Back to Final Cut Pro	131
Project Presets	132
Recording Animation	133
Keyframe Editor	135
Creating Particles	136
Smooth Slow Motion with Optical Flow	140
Importing Objects from the Desktop into Motion	141
Media Management	143
Export presets	144
Setting up an external monitor	144
Autosave	146
Troubleshooting Motion	147
Q&A	148

chapter 6 Using Photoshop with Final Cut Pro 149



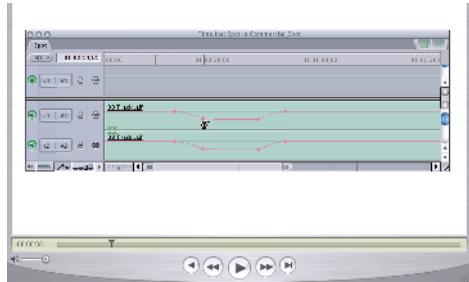
Using Document Presets	150
Accessing the Presets	150
Creating Graphics in Earlier Versions of Photoshop	151
Using Effect Layers	152
Preparing the Image	153
Minding your color space	153
Color correction	155
Creating a Network ID/Glass Bug	160
Cutting out a Photoshop graphic for use in video.	160
Creating the bug	160
Using your favorite Photoshop filters for video	162
Creating a droplet	163
Q&A	166

chapter 7 Flexibility with LiveType 169



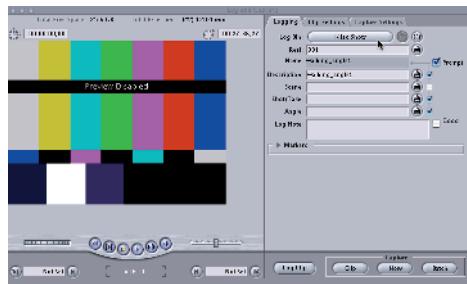
The LiveType II Interface	171
The Canvas	171
The Inspector	172
Media Browser	173
Timeline	174
Your LiveType Project's Workflow	174
Editing LiveType Movies While in Final Cut Pro	178
Customizing Effects and Templates	178
Manipulating shadow color	182
Changing glow color	183
Warping shadow shape	184
Designating Backgrounds	184
Dynamic Paths and Effects for Text	187
Copying keyframes between projects	188
Grouping tracks	189
Creating a curved path for text	190
Filling your text with video clips	190
Q&A	192
Part III Bringing It All Together 193	

chapter 8 Getting the Audio Right 195



Audio Guidelines	196
Sync Issues	196
Using iTunes to import 48 kHz audio	197
Methods for Adjusting Audio	199
Adjusting audio levels with overlays	199
Unlinking stereo clips	200
Adjusting audio levels in the viewer window	200
Creating an audio pan effect	201
Editing with linked audio	201
Syncing clips	203
Previewing selective audio tracks using the JKL keys	204
Using peak detection to target clipped audio	206
Adjusting audio filters in real time.	206
Removing audio filters and keyframes	207
Enhance and Fine-tune with Soundtrack Pro 2	207
Setting and applying ambient noise print	207
Set noise print.	208
Adding Sound Effects to Your Projects	209
Exporting the Master mix	214
Using effects	216
Using Envelopes.	217
Time Stretching Audio Files	218
Q&A.	219

chapter 9 Keeping Your Media Organized 221



Importing Media	222
Capturing from a DVD	223
24p capture setting	224
Making Subclips with DV Start/Stop	225
Making subclips independent	226
Using DV Start Stop	227
Creating subclips with non-DV footage	228
Log and Capture Window	229
Capture settings	230
Clip settings	231



Logging	232
Deck Controls	235
Clip Duration box	235
Log Clip button	236
Capture buttons	237
Creating Bins and Organizing Clips in the Browser Window	237
Column headings	238
Renaming clips	240
Restoring an Autosaved Project	242
Q&A	243

chapter 10 Transcoding and Outputting 245



Outputting MPEG-2 for DVD Creation	246
Creating SD DVD files	246
Creating HD DVD files	248
Creating your own custom presets	251
The benefit of 24p DVDs	252
Encoding for the Web and Transcoding Video Formats	253
Encoding video for the Web	253
Transcoding NTSC to PAL	254
Automating transcoding sessions with droplets	258
Upconverting SD to HD	259
Transcoding interlaced to progressive scan video	260
Exporting	262
Exporting to the Web with Windows Media and Flash files	262
Exporting QuickTime movies	262
Exporting batches	264
Exporting a still image	266
Reasons to export with a burned-in timecode	267
Print to Video	269
The Automatically Start Recording option	269
Issues with printing HDV to tape	270
Q&A	272

**appendix What's on the DVD 273**

System Requirements	274
Installing the Book Files	274
What's on the DVD	274
Reconnecting Offline Media	275
Customer Care	275

pro glossary 277**end-user license agreement 287****index 291**

